

Novels - Form
(Near Wakefield)

The social machinery seems to have improved a
pretty sharp round when 18th cent. fiction:
Witnes Vicar of Wakefield (wh. in parts reminds me
of the Diary of a Nobody) Here are the makehulls of
a middle class family: to who have lost their money.
Goldsmith will break his 'form' to bring in an
argument about tyrants & democracy.
How vividly they tell the stories of their lives! —
adventures. How arch & shy & pointed the
psychology is! The convention for women's
behaviour is very marked: love of dress: mother's
desire that their daughter shd. marry.
A style low in tone & very accurate formal.
so that when he is moved by emotion, a very ~~the~~ ^{the}
thought stress tells ^{as you may} Remember how good ^{the}
his Charming ~~was~~ ^{was} ~~was~~ ^{was} — ~~how cheerful at~~
breakfast." (a some such word of this.)
The woman is a very exquisite piece.
What good story tells they are in the 18th cent!
They had stories to tell: millions snatched
daughters round the waist as prison.
left.

NYPL

the undoubtedly ka parties, dinner parties, (I mean the social machinery of the age) imposes form upon novels. These are our bricks for building with. The social machinery of Russia is of quite a different type. There is the samovar; endless conversation; looseness; informality; the soul comes to the surface. H. James, criticizing Transformation by Hawthorne says.

"It has decorated the streets & monuments of Rome with a closeness wh. forms no part of his reference to those of Boston & Salem. But for all this he incurs that penalty of seeming factitious & unauthoritative, which is always the result of an artist's attempt to project himself into an atmosphere in wh. he has not a transmitted & inherited property. An English or a German writer ... may love Italy well eno' ... But the productions in question will, as novels, always have about them something second-rate & imperfect." I wonder if that's true?

NYP

5

The Josphs show us that the Lord regarded men & women alike as members of the same spiritual Kingdom ... & as possessors of the same spiritual Capacities not to be denied.

led to the conclusion by us of Josph and in the L.T. in the history of the C.

11.

W. in the Church: Mary, Lydia, Chloe, Priscilla & Aquila Phoebe, Euodia & Syntyche Tryphoena & Tryphosa & Persis Menas, Hephzibah Huldah, Rhodiah & Joel

13

St Paul was debarred from any office involving authority over men. widows, Deaconesses, Dedicated Virgins -

18

The Deacon may aspire to higher office: the Joss may not.

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29

This development tho' not unexpected is
extremely interesting. For Christ to the great
fame
the theological arguments are not only
difficult but contradictory.

The general mind of the C. is still in
accord with the continuous tradition.
But how can the mind change?

32.

The mind must be broken up by work

47.

The doctrine "conveys an indelible
character, involves the obligation of
lifelong service" It follows that
the deacon is precluded from
accepting any responsibility wh.
necessarily conflict with
such lifelong service.

NYPL

54

W. too often confined to work beneath
their capacity & this is one of the reasons
why so many of women confine to
& ultimately undertake other
work, rather than direct work for the
C.

58
=

Part in part work
The work is teaching. of the why, -
prayer needs to be at the very
centre of the act. Part in
part work usually carry
salaries from £120 to £150 a year.
With the sanction of (we are
thanking 3 or 4 million a day, may
the funds are sadly inadequate
to the tasks we have a voluntary
work of a high standard is
badly needed.

(64)

NYPD

John Jay Blake. by Margaret Todd Nov. 1918

1858. Jan 7th ... I want partly to
write for the money, — now why, I
wonder? Honestly, why? There
plenty of money. In a handsome if
not luxurious home, to want
all much at my order, to a side, —
why I did write for money ~~because~~
but I am avaricious or spendthrift
I don't exactly know. Partly for the
pride of earning it, — a knowing
might as well able to earn my
bread as my impression. Truly, those,
I forget to ~~at~~ least of all in my
last of comforts — plenty, should I say
to omit my most happy, most
my ~~to~~ my ~~happy~~ ~~room~~
with its handsome furniture, very
fine, & thoroughly comfortable
arrangements.

NYP

Helary Newell.

Women must choose. 9

117

Musculu a W: = Is Blaki.

Woman is returned to the family -

influence in Vienna.

129

130

The life of man is based on struggle...
woman's task must be to heal his
wounds."

NYPD

- 7 The overarching Holy Order for women
- 9 This conscience of ^{tradition} ~~opinion~~ is based upon the will of God
- when does a tradition become a tradition - implying obedience?
- 12 The text. 1. Cor. x 1. 5 St Paul
The women's names
- 13 Tim & Tit.
- 15 letter is nothing known of ~~idea~~ in Re. 12.
- 18 the laying on of hands
- upon who are also widows
- 29 the mind & the Spirit as revealed in the Bible & the Church
- how does the mind of the Church differ from the mind of the Spirit?
- And if God inspires the Ch. why do Bishops differ?
- 29 This conscience of trad. & op. is based on the will of God
- Male & female created he them (God)
- In Christ there is neither male nor female

NYPL

Ministry of the word.

30. ^{and} ~~the~~ obviously he is responsible for the
decisions in advance as to the guidance
wh. the Church might receive from
the Holy Spirit."

31. We are not prepared to say that
all acts wh. have a rheumatic
tendency are wrong, but such acts
need a fullness of justification
wh. is not to be found in the
present situation.

31. That the Dominican monks
"commonly" were really worse than
adult..... Atmosphere.

32. At the present time a married
priest is able to fulfil the requirements
of the ordination service "to forsake
all worldly cares & to devote
himself largely to his wife
can undertake the care of the
household & the family"

33. In the present in Cambodia - why not?

NYPL

58

posts in parish work usually carry
salaries from £120 to £150 a year.

67

It is natural that in the period
given here they lay down to the full
their critical faculties:

60

the way

NYPL

79

Gentles. .

The woman study the psychology of the
eyes of the head upon human conduct
is like a mark of femininity, &
its interpretation remain controversial
& obscure.

80

P. fully recognize the fact of
male dominance but the must not be
confused with male superiority...

81

The study of psychology - & the contradictory nature -
one sees only a male, the other only a woman -
a non-rational sex-factor

82

powerful emotional force.

83

The sexless spirit - who is certainly not
without unconscious psychological
Causes ..

NYP

86

The extraordinary falling of ages
that women are interested in the present &
concrete .. men are interested in the
abstract - the present when you
consider the other woman that

32

that in "the present" can
function & include all
worldly care largely because his
wife can undertake the care of the
household.

NYPD

21

Unfortunately, the opposition to the idea
to new an idea was greater than the
interest in it, & came not only
from the satirists of the day, who, like
the arts & all ages but from
Churchmen, who saw in the
plan an attempt to bring back
popery. The strongest opponent of the idea
was a celebrated bishop, who, as
Ballard says, prevented a
prominent lady from subscribing
£10,000 to the plan.
B. Burn according to Elizabeth
Elstob.

proposal 1694

1694
1794
1894

NYPL

29.

and the whole... the general tendency is to
confine women to unskilled &
repetitive processes, & the comfortable
theory has grown up that w-like
such work ... but that they
actually like it & prefer it to more
varied occupation is more than
doubtful.

60

m. women not allowed in C.S.

+ to add: we must help her to be head worker
not. because she the only that
she can have an independent,
a dominating influence. Only
then can a wife give
a manufacturer substance to
a peaceful world

70

But, speaking apart: the general
view of woman's earnings is low, &
£250 a year is just an
achievement, even for a highly
qualified woman with years of experience.

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74

they often cannot afford to eat properly ¹⁶ ^{Shackley} 15

NYPD

Calv. MacLehose Esq.
(1937)

17
From the Century & Another
E. Haldane.

73

I should have loved going to college, but
College in those days was unusual for
girls, & the idea was not encouraged.
It was also expensive. For an only
daughter to have a widowed mother
was indeed considered to be quite
out of the question, & no one made
the plan seem feasible
(in the early 80s)

I did, & I love, have liked to
study for a profession, but that was
an impossible idea unless ^{one} were
in the sad position of 'having
to work for one's bread' & that
we had been then a terrible state of
affairs. Even a brother wrote of the
melancholy fact that he had been to
see Mr. Langtry at. 'He was a
lady & acted like a lady, but what
a sad thing it was that Mr. Sh. had
had to do it!'

74

NYPL

123

a bill to enfranchise single women was introduced by private member as early as 1883. . . . For some reason it was thought by many that prostitutes wd. vote en masse — though (a what as for whom I never discovered. It was never suggested that men of ill life shd. be disfranchised.

NYPL

2

160.

19

¹⁸
Chateaubriand on Religion

M. J. O. T.

I wished for great unknown, in order
that it might rise to Heaven & my
mother in heaven, & that the angels
might carry her my holy spiritation.

NYPD

20
Nichols
vol 1.

Muskakom & Lett. Hist.

137

22nd Oct. 1768. Another application
there is, more extraordinary — Mrs
Chudleigh which permission ^{to be}
received into the reading-room. The only
female student who as yet has
honoured us was Mrs. Macaulay;
& your lordships may recollect what
an untoward event offended
her delicacy &c. I trust the Maid of
Honour with command more
deference, & respect.

Daniel Wray who was one of the chief
trustees of the B.M. on its first establishment;
a distinguished honour then as in later
periods

* This alludes to the indecency of a
gentleman there, in Mrs. Macaulay's
presence, of which the particulars
will not bear to be repeated.

NYPL

by Amelia Earhart. aroused by Gertrude Palmer
 "Then too, there was my belief that now - Put me
 then women who do for themselves
 what men have already done - &
 occasionally what men have not
 done - thereby establishing themselves
 as persons, & perhaps encouraging
 other women towards greater
 independence of thought & action."

There was, however, another reason that
 drove her on. It was her experience
 in social & educational work
 in America that women
 with an aptitude for
 engineering do not, as she would
 put it, get a fair break. She
 wanted to see how far she could go,
 as an example, on a trail which
 men had blazed & were largely
 occupying.

T. L. S. Jan 29th
 1938

NYPL

65

23

Earhart.

~~The~~ Last Flight
Earhart.

One of my favourite Wholes is
that July, especially those
whose parts aren't routine, ^{2c}
often don't get a fair break.

I want to do it because
want to do it - Women must
try to do things as men have
tried. When they fail, their
failure must be a challenge
to others.

wanted to endow a machine they
whose work may finish.

NYPD

Impact at the Port. The autobiography
 by Anna Haberman Loewenstein. 1948.

"There seemed to me to be an unreality
 about his words, as though he were
 speaking from a stage, the effect of
 every phrase calculated, with great
 technical skill — nearly the truth,
 but only nearly, not fulfilling it".

The contact between the speaker & myself
 was broken. His words slipped off me;
 they no longer moved me, there was
 nothing in me that responded while his
 gesture swept the rest of his
 likeness with him.

Hitler's demagogue in Munich 1923

"The speaker jumped, bared his
 fists on the table, clutched at his
 heart, & stretched his hand in the
 air with the frozen immovability
 of a thread...."

It is not true to say that every boy
 at heart longs for war. There are only other
 people who teach us by seeing us moved &
 then, we learn, we learn to play
 with

180

-181-

180

R 15

NYPU

2.
240.

George Sand.

Toutes les existences sont solidaires les unes
des autres, et tout être humain qui
présenterait la vie isolément,
sans la rattacher à celle de ses
semblables, n'offrirait qu'une
enigme à débrouiller....
Cette individualité n'a par elle
seule ni ~~importance~~ aucune
signification ni importance aucune.
Elle ne prend un sens quel qu'il soit
qu'en devenant une parcelle de la
vie générale, en se fondant avec
l'individualité de chacun de nos
semblables, et c'est par là
qu'elle devient de l'histoire.

NYPL

The fact that 4 mothers still
die for every 1000 children

Meibach. June 5th 1937

NYPL

of the woman who helped her, Grubler.

51

To the utter absence in them of any
desire for recognition, or any
vestige of egotism in any form,
is worthy of remark. In the purity
of their motives they shine out
'clear as crystal'.

59

manhood suffrage 1868. Wigg

77.

The Commission had previously
affirmed in 1871 the terrible
facts of the sale & purchase of children
for "infamous purposes" in London
& other large towns, but nothing was
done by P^r & C^hurch & prevent
this until 14 years later, when
it was published . . .

84

was done in the barn with the men's
heads coming thru the trap door.
(a poor scene for a reader to
witness)

NYPL

86

Butler.
As a bill calculated to decrease the
ranks. needed an ex-m's J's wit to
see through it.

101

Before the vote. Bartley shot of
£2 fixed 5/- a week as the
mergerism wh. a father whatever
his weak ed he made to pay.
1918. - Sun and to 11/- in 1923
to 20/-

122.

" Have almost a dead organization.
People are apt to become too
bored & absorbed with it.

123

Then no one to drill marionettes.



1 Zephaniah Fry of Milton Benjer became a
follower of George Fox & in 1684
was taken at a meeting of the Quakers &
'was tendered the oath of allegiance, &
for refusing to wear was imprisoned for 3
months"

John Fry & his son advised 'not to have
one Meeting by going to walk with
any of my neighbours, with their
entireties'. John m. a Quaker.

John son Joseph settled in Bristol.
became a dr. sent up became the
drabmond of the manner Dr were paid
by medicines supplied. Took to
business. a type foundry. carried out
Edmund his son; the most learned
letter founder of his day. the Dr.
also started the East Choc. factory.

Ed. Fry 7th in direct descent from Z
"was a Q. always a Q...."

Q. very prosperous mini. Sunday.
theatre all forbidden pleasures; a
few pictures permitted; drawing
watercolor painting en tolerated or

13
K

NYPL

Ed. Fry

4

Encouraged: a good deal of steady money-making went on; they lived differently from others, ... while the tranquil lives of its members gave them a longevity. Wh. was marked out to affect their life insurance. no relation to Ed. Fry: the was a Gurney by birth & married Ed. Fry's father's cousin.

16

Mr. grandmother very cheerful; talked a great deal & had a talent for prescribing very remarkable for the buoyancy of her nature & her interest in medicine - her belief that all medicines were good. In Ed. interest in the agile fibrous & in plants, bones. Dr. Crocodiles skeleton - this have been a ventrator.

29

54

In Ed. was me & the first to protest against of Mrs - a reformer. 1859 he had little interest in the common run of humanity ... ardently she fordes... aversion from anything that lessened the dignity of humanity.

56

m. 1859. lived at West Hill Highgate

NYP

Oct. 1936 30

Roger Fry

1. Paper in French about
~~Letters~~ by Jorette:

Sir Edward Fry: Life

NYPL

Roger. Joette.

(from Nina's copy)

I am not made for a tragic life.
 My sensibility is acute. I'm for a
 beautiful life to make it 2
 the contemplation of life are enough.
 Those a horror of the theatrical & the
 melodramatic. Yet those have been
 forced twice into melodrama, tragedy,
 & madness.

The sudden enthusiasm that overcame R.
 his teacher that the world is lit up.
 The peasant who gave him flowers.
 The plays Bach, then stops. The only
 time he heard her play. The little
 dinner at ~~Hampton~~ made by the
 John who was a teacher. The
 streets like a picture by Veronese.
 Aren't you laughing at me?

Have

NYPL

to Jorette.

27

the only celebrity he wanted, an artist, -
denied him. I am ratified a failure in
the only sense he wished to be a success.
had to give evidence about the L. da Vinci.
It was then she thought him a great
man & suspected that he laughed at her.

29

the profound respect of the Taoists:
the natural man visits the nature
of things: he who knows Tao
flows through the interstices ... [Chinks.]

J. said that now he was flowing
through the Chinks. This much
affected her, gave colour to the idea
that he was laughing at her.

31

in the nature of love. That is the
most real of relations because it
makes us feel that we touch
something real, absolute, solid.
All the other relations of life are
phantomaries. I do not condemn us;
because in all the other relations he
(?) is only half engaged. And
yet love is the most pillarous. ... like
to 2 when the loved is mad this
like being in earthquake.

NYPL

32

I am not going to give to nature
the ridiculous shuck of a man in
revel. This provides to accept. &
in complete humility. I must
part the ravens of my old, not being
loved. or having no hope.

33

J. says "how the world must curse you
at the same time how terrible this to
be like that." There only told 12
times in my life.

35

all love may be folly because it
implies belief: belief implies an
internal organization. Love is
a cogitation around the idea of
being. This C. is concerned to
nothing in external facts. Therefore
love may be a folly: yet
we are not the only reality.
truth.
humbling the only attitude that is not
ridiculous - to flow through the
chinks.

Jouette.

33

NYPL

36

the tender letter he ever wrote - (2).

39

not regret it because the post office was
that. Had to make a speech at a
Jenny. found the answer when he came
back - noted the differently coloured
shades. saw a hurried postscript to M.

a letter of advice.

He sent him a ^{photograph} (plaque) then he
died up & returned, not required; the
letter was his letter - The receiver it
broken.

42

he had given her an 18th Century frame
for the decorated presents, & painted &
even of miniature so that she
could frame them & look at them in
her illness. As carefully done as
features: one a Madonna, one flower,
one a landscape.

45

on the 9th April he letter comes:
accusing him of laughing at her in his
features - They symbolized different
things: the Madonna's now was a
caricature of her: the fashion was
to laugh at her bad taste.
Symbolization wh. meant madness.

NYPL

47

he remembered how within happiest moments
he had once found that she had been
crying. He had put it down to fatigue:
probably it was the doubt which she
did not tell him. He decided
to wait, to ask the doctor to arrange a
meeting. He was ready to go off at
once - was this decision wise or not?

49

like a little monkey
en tout les mouvements miment la
face enfantine du singe

50

a method of life without love ...
wisdom consists in the complete
renunciation of all that man is
wh. demands justice. One
must give up believing in one's own
personality.
one must kill all vanity.
vanity implies a deformation of
external reality. Life is a long
attempt to rid oneself of one's ego.
Madness is lying that up in it
one must accept what is not as
account of ~~Thursday~~ ^{Thursday} 11th April the

NYPL

killed honey. asked for 4 coffee: saw youth
 over the dam: went to a gun maker.
 said the man living alone, wanted a pistol:
 washed in the cliff: was seen by
 women taking gun for rabbits - me saw
 there: women
 the wrote when
 Negro. looked at the women - killed
 him.

who's not
 afraid of
 Jethro.

NYPL

Sat. Aug.

71

I never felt more than here how largely
my function is that of a clothes-horse:
... doomed to be continually changing his
attire for one function or another...
(Bagehot in his Book on the Constitution
on the ornamental parts of our system)

88

moved to 1 Palace Homes in autumn
of 1887 - The home is a rather
large, decidedly ugly one

93

on friendship: some sentiment & analysis.
he held but a high opinion of men in
the group. 'in a group'

94

the study of mosses.
his happiest hour when his companion
came on a rare moss. But because
Indusiata. he moved in
wander over the leaves of mosses.

95

his enthusiasm for moss - a
word of beauty & interest in
only deeply perceived before
entered on the study

NYPL

96

"he used to lament the false metaphysics of
much so-called Science & the condition of
mind wh. led him to believe in with
such statements as 'The law of
Geotropism causes the radicle to grow
down'

98.

in *Herakleitos*. Might that be a *prima
facie* case is made out which requires
further & steady investigation at the
hands of men of science.' 1894.

The case of *Eusebia Palladina*...

99

Farland ... nucleus taken from the
time of Anne. 2 carved
mandibles... but almost 2
added to became a 2 somewhat
Muskell structure of very particular
character, & devoid of any
Architectural beauty without

106

found fault with a portrait because
the beautiful lady had some
character not without upbraid.

NYPL

- 123 he gave back public money but he did not
give R. much.
- 231 in truth: he must love truth &
truth after not wealth ... but truth.
also must the culture;
- 232 the habit of mind that breeds in
work worth cultivating.
- 269 there were seen eyes so luminous
he made one think of the area
270 temple.
- 271 his eyes... light hazel, ... a
penetrating dark grey blue, then -
luminous - stronger
squarely built, with legs
slightly bowed
- 272 remarkably strong: until he - 90
year now spent 14 consecutive
days in bed
- 274 an almost overwhelming element in
the life of my people

NYPL

The wings of a Dove
Henry James.

Question: What 'form' meant to H. J.
Contrast to Thomas Hardy.

People's motives: not their actions:
Actions dictated from the outside.
Prejudice control.

Thus Hardy brings in the Gods
Motive is within personal control.

Perhaps Hardy's problem is not of the relation of the
Characters towards each other but towards
Destiny.

H. J. to other way.

What one feels presumably about H. J.
is that they are occupied with things that
will go out of fashion: H. J. writes
enduring things.

J. might become the made of a set-
and by scholars. H. become a saga

It's beauty of feeling - the movement of
his redundancy of words

the shape of a cone
strongly convex.

Just as that form, we are to H.F.
Contrast to the more strongly
Rough surface, not than a smooth
Action indicated from the surface
Rough surface
Then strongly convex in the body
Intense are within the surface

Perhaps H.F.'s position is not of the relation of the
Character towards each other but towards
H.F. other way
Sitting.

NYPL

how tremendously clear & noble objects are in
Hardy than in James -

The Hardy article in these stages:

youth: maturity: finality -

His three relationships that involve him
in J. Management cross Kate's path

Coincidence scarcely occurs in

the beauty of H.J. looks & words all
beneath a smooth translucent surface

looking down into something
that the great people (H.J. Scott) all
have this intensity of life - this conviction

NYPL

Hamill + Barker 11/17/58

The Turn of the Screw
1898

James 34
Short Stories

29 That hush in w. l. something gathers or crouches
the ~~difficult~~ danger of the abnormal is that
once you free a feeling from the conditions of
real life it becomes in the air; thin; sentimental.

31 "I can hear again, as I write, the intense
hush in wh. all the sounds of evening dropped.
The rooks stopped cawing in the golden sky -
the friendly hour lost, for the minute, all
its voice." Her first sight of Quint.

always, men women & children of the world -
Composed & denied

Even in those the housekeeper talks like H. J.
how far are these things an ally or?

93 Q. & this jewel stick on the outside. want
to get complete possession.

Probably some of the temptation to write short stories
comes from them because you can make them
symbolic

157 Miles' struggles against depravity - the fight
for virtue. Not a more ghost
children with devils in them
H. J. had a great love of goodness.

NYPL

The Real Thing
~~1899~~
The Way it Came - 1896

Henry James
Short Stories 36

239

"He kindled me at this, & when I remembered that he had done so an hour or two before I felt for an instant as if he were taking from my life the very pressure of him -"

It is something in the disembodied quality of the emotion. People don't meet; but they affect each other.

259

"my ^{my} ~~your~~ peculiar power" - "your accessibility to forms of life;" I coldly went on, "your command of impressions, appearances, contacts closed - for our gain or our loss - to the rest of us"

The Signal
Jds
P. 355

Lower
Ends of the
Known
Private

11/11
362

Has a kind of solemnity & beauty: union in outside all matter. One of the favorite aspects.

takes a fine thing in human nature - makes fine its harmony - which is not the probably in hostility to the normal kind of happiness. Jealousy. But

the others were finer than she was.

Like Winger's Dove. People's relations

altered for ever by the intervention of another who disappears.

258.

"Another person has come between us"

A touch of the usual wh. under the air. is obscure

NYPL

The Great Good Place

H. James. 3
Ghost Story

11 The goodness of the story: then the symbol.

15 'our retreat' from vulgarity etc. 'Brother'

— No one in future will be able to face success.

It tumbles with force of sentimentality.

When you are free from conditions.

19 How he had lost sight of 'the thing he was trying for'.

— Showed me a face that the sudden flashlight had made
for me, indescribably beautiful. . . . I think the

chords are a little too faint on which he ends.

They are rather intimate.

24 The inner life was returning he after.

26 I don't think the phrases work. "Great things
come from wh. he is laid up the melted hours"
thinner behind.

30 Simplification the secret — rather a tract

Not a good one.

"There remains the G.G.P (1900) — to the
spirit of which, however, it stakes me, any loss or
comment wd. be a tactless challenge. It
embodies a calculated effort, & to
plunge into it, I find, even for a beset place —
a course I must recommend — is to have
left all else outside.

Thrustful with beautiful phrases wh. have
no support.

NYPL

The Private Life

38

The story of Browning his 2 selves: also of a peer who wasn't there when he was alone. Fantastical: light; rather ingenious than interesting. The thing is that he embodies some feeling which usually has no play: rather a rare, &alted feeling. But the Private life is not very thrilling or mysterious. A psychological fable: but he tells his story amazingly well.

Owen Wingrave

This is sensational. Almost the ordinary story. A young man accused of cowardice who keeps in a haunted room & is found dead. Again astonishingly well told - more character than the others: no particular symbolism.

Nothing very much implied, & apt that O.W. was facing his father when he faced his relations. Altogether straightforward; gives a skull, what's I think, with get less as one reads it again. The death is a sensation: not really implied in the character.

The way it came was changed to The Friends of the Friends.

NYPL

11/17/58

Harill & Barker

382 I knew you would [see him] from the moment you
should be really in love with her." The test, the proof.

390 Ghosts much less alarming & much more amusing
than commonly supposed.

401 I very soon came to attach an idea of beauty to his
unrecognized presence, the beauty of an old
story, of love & pain & death "True of most of these
ghosts wh. symbolize a feeling.
refining upon the gruesome.

a good one - by which one means that the
events fit. The ghostly feeling symbol is the
complement of something true in the flesh.

The girl haunted by the man her mother
had killed; so that if she killed her lover he
would appear to her.

NYPL

certainly true that he does his character by conversation
no reflections.

107

psychology is conveyed by dialogue.

"Great God" my poor dear Miss Isabella.
There is always some absurd young man whose
father is probably a peer.

how he gets his landscape without mentioning it —
in Stevenson everything would be observed. The
texture very loose.

111

his smiles are the pompous 'clouds' like
misfortune's eddies around a ~~day~~ sinking
sun.

112

'Wining' Mr. Megnell.

young women always in need of an arm, even a
beggar, tho' to take a beggar's arm meant a great
deal.

119

in verse young ladies speak like a book.

118

at the back of a dyke, in a wreath of 'maw'
figuration with dialogue,

NYPL

the sea: the devouring element.

him but in physical crisis, as on the rag.

a gull: a winged denizen of a crag.

Oldbuck's daring; he never says Oldbuck was daring,
he shows him in action.

looking at the glum & glum about a pickle barrel?

195

"without my father's consent, I never will entertain
the address of any one, & how totally impossible
that he did. Countenance the partiality
with which you honour me, you are yourself
fully aware."

305

Men Wardour, and she had felt too much joy into the carriage -
looks at them from the outside.

325

Scott did mind that the they stayed in the house
the beautiful draper.

327

a bit bonny drapping well that popples that
self-rare gals. & I was seen thick together in the
the quality of the draper.
Laughing against the hazels - wondrous & gypsies -
the romance of the open air. something really
giving & mysterious.

NYPL

There is a good deal of mystery still left in us, of the kind.
I mean the simple romance of the night, the dark, figures
moving in the darkness. This is right romance, I think.
Only it is not as terrific as psychological romance —

70

he'll no can hand down his head to sneeze, for
fear o' 'seeing his shoon'

189

That silly Mickmahoy
so much time has to be spent travelling —
unravelling

NYPL

The things about Scott are: he no longer
influences anyone: Stendhal, Dostoevsky, Tolstoy, Meredith,

~~therefore~~ Flaubert, Jane Austen, perhaps do.
can read him thus with a kind of disinterestedness.

It has an undoubted force on that account.
It Reading the Waverley novels a private pleasure wh.
one need not account for.

What is the best? One goes back & back & back.
the Analyzing the Bonds of Lammermoor, Redfaulth, Waverley
say Manning, The Heart of Thidlothem - wh. is the best?
And what is the pleasure in some way unlike any other that the first would give us?

Possibly the very reason for reading Scott. His faults have faded into insignificance. faults are not very important. He wrote badly, as he Hardy writes badly. That is if you analyze his sentences they are wrong: if you read them as a whole they are right. Gentle penmanship really. different years necessary in writing novels. Scott's penmanship. This He d. never talk to indoor servants only to outdoor.

The heroes & heroines insufferable. yet like faded scrolls have now a kind of charm. But his strength lies in his logic. He uses that, not Description to give character. That is the secret of his vitality. Take the suggestive power. They

analogy

NYPJ

Life of ...
Bonnycastle

- Mr. L. last day of Feb. 1533.
- 28 was said to have a poor person, according to the custom, as for
- 48 Mr. was not a man, a child; to be struck & kept. He was
rather cool & uncharitable, a little heavier in temperament.
He was brought up to speak Latin just fell into in love
with Ovid, which started him reading Latin. Next
step in education doubtful - may have been to Toulouse.
E-de-Moatis at Orleans.
- 82 Mr. became a magistrate or M.P. of local parliament aged 21
E-de-B. was one also. Religious troubles. Hought to be
tolerated by C-de-Medici.
- 83 1562. par. decreed suppression of Cat. religion. Mr.
voluntarily made declaration. This was an act of
intolerance. Mr. went with Charles 9 to Rouen - was
88 at siege. Huguenot soldiers. Here he saw nature of things
91 Mr. was to be ambitious, unflinching. E-de-B 2 years
older
- 96 Mr. was not a zealous M.P like E-de-B. His notes were
undressed. Not his line.
- 99 he was against the rigorous sentences on witches (while E
doubted the necessity of the laws. against torture.
he saw faults, but preached respect to authority
100 married a poor girl wife 1565. father died 1568
106

NYPL

L'humble vérité'

Manuscript

168.
(damsel)

et la déesse si une chose, c'est
d'en avoir pas de goût, parce que
tous les grands hommes n'en ont
pas, et en vivent un nouveau
Mémorial, à la mode.

A mon grand ami
Gustave Flaubert
en haine du 'goût' - Indication
à l'olus & l'assommoir
une vie.

30

Un bleu mirant et jauni comme
il allait tout d'un coup devenir
rouge, à la façon des métaux
trop rapprochés d'un foyer.

another of the way. another
influence of the bourgeois physical
metaphor.

NYPD

Troilus & Cressida

Obvious tale: difficult crowded.
Memorable pictures in characters.
Agay displayed. Mordant.
The old story - ~~that~~

The large Achilles, on his press'd bed lying
From his deep chest laughs out a loud applause;

The dramatic power: to make the
Character's sides come ^{from} ~~with~~ ~~us~~
effusion all round. To be found
hither or thither. as in the description
of Achilles laughing at Agamemnon.

Outliving beauty's outward, with ⁱⁿ mind
That doth renew swifter than blood decay.

29: Things won are done; joys your his
in the doing.

Very intimate characters - for instance
Cressida's doubting; when half
won by Diomedes - Then this an
unfinished play in the sense that
Troilus goes off alone, without
Cressida. The Hector - another fully
scored character - who is killed.

Agamemnon
Paris: 43
Achilles
Cressida
Helen
Menelaus
Andromache
Cassandra
Troilus
Cressida
Calchas

NYPL

Trachtenberg: Crucifixion

Trachtenberg said that it resembled "a legend, or a chronicle, rather than a dramatic composition". This I liked, going on still about at the end is what interests me. The

last word not now is asked our drama — but an obscure Scott of Pandarus. And Cruden's state of mind I liked too

711

might be a recasting of a juvenile work. The general healthy spirit he smokes. The whole play is an argument in that it was all written at the same time

114

a strange fellow here writes me —

68

Then maybe Plato, and maybe Wash. whose piece has been above a thousand times.

1. The first part of the book is devoted to a general survey of the history of the United States from the discovery of the continent to the present time.

2. The second part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

3. The third part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

4. The fourth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

5. The fifth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

6. The sixth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

7. The seventh part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

8. The eighth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

9. The ninth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

10. The tenth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

NYPL

11. The eleventh part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

12. The twelfth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

13. The thirteenth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

14. The fourteenth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

15. The fifteenth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

16. The sixteenth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

17. The seventeenth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

18. The eighteenth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

19. The nineteenth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

20. The twentieth part of the book is devoted to a detailed account of the political and social conditions of the United States at the present time.

The Taming of the Shrew.

Probable μ^u (according to Chamber)

Ind. 1, 11; 11 i. ①-38, 115-326.

③. 2. 1-129, 151-254;

IV. 1, 3, 5; ⑤ 2. 1-181.

This has 2 plots: the 2 sisters,
Katharine & Bianca.

I should say much, undoubted μ^u , working
in something true, did not really
imprint him, but in high spirit.
Following. Low life. The

the speech about deviously fetters
coming in "a pair of hands" that have
been candle can, are buckled, another
can "must be" as Tenney kept.

act 3. Scene 2.
Nobody except J. can hide it up to last.
always, and the phrase coming

I know a wench married in an
afternoon as he went to the garden
for parking to shoot a rabbit — surely J. can?

The K. Pet - I never saw to be
the daughter of the man with J.

78

129

NYPL

The ample ferment shed.
 My husband is my lord, my life, my keeper,
 My head, my love, my life; me that care for me,
 And for my maintenance commits her body
 To painful labour both by sea & land,
 To watch the night when Thomas, the dog in law,
 Whilst thou best warm at home, secure -
 Wh - -

Nearly an accurate account of a
 woman's life; as of our own.

obedience -
 in fact, Pet. craved his

NYPD

1874
Dear Sir,
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the matter of the
and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.
I am, Sir, very respectfully,
Your obedient servant,
J. H. [Name]
[Address]

NYPL

Brides.

An early blag: contracts not by Jⁿ.
That the beginning very subtle.

9 That without evening, rare you full of stars,
They here stand martyrs, Nam in Cupid's' waist -

The story is that Anliohun has committed
an act with his daughter. Only the fathers
who can give the wife can manage her.

Perides comes to try.

4 The blind mole casts
Coffin's hills toward heaven, to tell the
earth is through'd

Physician's offence; a the poor woman
doth die for 't.

4 b The fishermen? Jⁿ?

There are certain Condoliments, certain
vails.

And while a part the rapture of the
sea,

Thou jewel hold her building my arm.

1 4 A tender childhood had thou had
my dear...

and humming water must o'erwhelm
thy corpse

NYPL

Laying with simple shells.

W. gave me pleasure that the wife of P.
 Throug'd he found living - a little perfume
 That

a terrible childbed hast thou had, my dear;
 No light, no fire: the unspeakably elements
 Forgor thee utterly; nor have I time
 To give thee hallow'd to thy grave, but
 Must cast thee, scarcely withen'd, in the
 Where, for a monument upon thy bones,
 And eye-remaining lamps, the belching
 And humming water must o'erwhelm
 Laying with simple shells: O Lychhouse!

B1

my Queen's square brows;
 Her stature to an inch; as wand-like straight;
 As blue-voic'd; her eyes as jewel-like,
 And cast as richly; in face another Juno --

a W. then we may take it for granted
 that W. wrote the greater part of the
 last 3 acts. They have covered the
 brother scenes:

that even he art under the natural roses;
 Her white, silk, twin with the rubied cherry.

NYPL

Tutur Andromeda

a doubtful M^u. but as she included
in her list, why not accept it?

Perhaps her first parody: perhaps printed
in 1600. printed in 2nd Quarto - 1611.

inferior that she has: Can she
demand merely because she has

But because she is of the physical
horror: hand longer cut off. Larva
her her ~~longer~~ tongue cut out - is
tangled. When he hand cut off

The broken are made into pie:
A far more play than Pericles.

Still wooden: a machine - saw for
when a father's life, almost wither'd

How but how of that fly had a father
& mother?

How would he hang his slender feet
folded wings,

And buzz, lamenting days in the air!

Poor hamlet fly,

That, with his wretched buzzing melody

Came here to make us merry! & Mon.
had kill'd her.

"The metre is an argument against T A being J^u.
with a score with chronological numbers" S^uC.

71

75

re.
04

NYPL

Crispianus.

and he is written closely following Antony
Cleopatra. - 1608 - or 1609.

17 Both plays exemplify the close-packed elliptical
style of Mr. late work.

Crispianus.

Titus Lartius - against Volscian
Commence

Julius Aufidius - leader of Volscian.

Act 1. S. 1.

Menencius say much about Italy & hermen.

interrupted much in the same way that
Protheros say much - interrupted by Menencius.

The weakness or difficulty of Cor.

seem to me the story & change of

action. wh. can't be seen, in reading

thence the difficulty. But the effect of

strength in C. - Menencius in

heart of every. It is hated the

people is here more clear than can be

doubted what:

There is a world elsewhere.

14. The power of welding a man by word:

showing the effect of argument; making

the people change. a rage & then

relent: same as in Julius Caesar.

NYPL

Very little contemplation: therefore very little
poetry - what I mean by argument: the
speaker of Volunme's Menues, as they
try to reach his work. The + speak
very obscure & perhaps intentionally
to show the pressure of excitement. Not
therefore easy to read, or to enjoy.

143.

When most struck home, ^{fortune: blows,} being gentle, wounded,
Craves

A note cunning -

how translate that? from the

what the work, not corrupt, only leaving
out transitions.

I should but very high for began:

he chopped up for pleasure. It

magnificent story: ending rightly: all

constructed: held in place.

too much, perhaps, at the same

high pitch - pitch of violent character.

very rapid. Evidently the same state of

mind as the tale plays - but the metaphors
far more actual: taken from the

dia, I think you he does it in good, his eye

Red as toward from Rome...

v.w.

NYPL

May, sometimes,

Like to a bowl upon a rattle ground,
I have tumbled past the throw, & in his prairie
Have almost stamp'd the leary.

I have spun the bowl, & my prairie
past (the talk) & in his prairie have
almost said that what's false is true.
Let the stamp of truth on falsehood. = leary.
from coming, or sealing dead, & better.
A material imagery in this play
And the difficulty from the hurry of
action, not from the difficulty, the
thought as in the tragedies.

Coriolanus is the Greek hero: the Ajax:
overblown, untamed, blind, tremendous:
undone by impetuosity to the gods?
too much abridges?

NYPL

Timon of Athens

seem to be unfinished.

31

Hoarding! what a sweep of vanity comes this way:
They dance! they are mad women.
Like madness is the glory of the life,
As this house shows to a little oil & root.
If this is the same time as Lucianus! —
Almost ready like a voiding of the
vase: the motive to husbandry
humbly what of men. at least
The scene with Apemantus goes on;
as if he always thought of something to
add.
Corruption difficult from corruption:
Not much plot or action.
I breathe, beating drum, & get thee gone.
In nightingale prints in holy vestments
And he no funerals: yet may you
paw, as monks,
The parts contrary —
Meaning?

NYPL

105 ... And that's your poor thin roof
with burden the dear

(wigs)

Down with the nose,
Down with it that; take the bride
yours away
again that, his particular to force.

119 ... Lu when the light from the sea may beat
her face - stone daily.

"roots" - a favourite word in the play

139 And enter in our ear like great triumphs
in their applauding gates.

140 ... Temon hath made his everlasting mansion
upon the beached verge of the salt flood.

Quentin in the great party
can be written in this way.

Does it chop it up too much
Only a few rough calm contemplative
Lines.

NYPD

Oct 31st
1935

Gray's Letter

NYPL

Westford Edition.

Gray.

(1)

diamond ring
near pyramidal bloodstone seal.
disliked appearing old or made
use of a hand glass, not specs.
income about £700 a year.
underpainted and fine, knowing
his dead

frequently played on the harpsichord
Liking to it formerly
his window ornamented with
magnolias & flowers elegantly
planted in china vases,
almost neutral & delicate in
room & person.

Walpole says says talk would be unnatural.
when latter says: only admire. he not
a speaker
silent.

LXIV

NYPD

Gray

b. 1716. 26th Dec.

1725 - 1734 at Eton.

1734 Oct 9th Peterhouse...

3 Letter begin when he was 18
description of Cambridge college &c.
all justification from J^r. may like
early Keats letters.

9 Just poem: powerful, sharp. Poetic -
that letter noted melancholy thing

14 My soul ...
mistaken the Turkish spy: evidently
super-sensitive to what he read:
sign of an unoriginal mind?
very melodious.

16 Everything so tediously regular, so
saneish, that I suppose for want of a
letter variety.

43 public disputation that: mathematics)
reverence ... but who can forget
Monty? (West to Gray)

67 Letter on death of W's mother.

NYPL

1

82

82

84

111

113

115

167

Gray.

a very pure literary style - something
 like Lamb. but apparently less.
 Why did Wordsworth more words than
 his true Cambridge very ugly... but I'm
 like a cabbage, where I'm stuck. ?
 love to grow -

a Gloucester: his mother kept a shop. At
 some of local infirmity: he had only idea of
 went abroad with Walpole [1739].

Gray left Cambridge without taking a degree.
 Quarrel with Walpole. G. far from
 suffered by side of a fountain: then danced
 & had music till 4 am. Rheumatism - June.

not so ignorant of pain as to be
 miserable to another's suffering: but he
 perfect health.

the particular distance between
 nearly - the 18th century distance.
 quite different from ours - a
 matter in psychology.

the most beautiful of Mahan.
 Regret - then more - Gu - it comes

NYP

1
161
high. Gray
the letter to his mother: formal but
easy like his own hand. a lot
nicer but colloquial - impossible to copy

181.
a very good characterizing himself. especially
for what other but, a love affair.

192
the language of the age is never the
language of history

194
a work of history - not a work of fiction but then with

209
written from white cloth - a great sort

233
the time of the Scotch lords.

He goes back to Cambridge.

221.
I heard a whisper of the VC. that he
withstood. There is some suspicion
that the Prof. of Mathematics had a
hand in the thing. - a Lamb joke.
a College joke!

227.
goes to Voke. The fog remains old
fashion

229.
perhaps say they will go to the
Belvedere side to London.

NYP

Gray

1
241

Reading Aristotle this is a few
Autumnal verses are my entertainments

248

warrior makes in battle: the young
want to sympathize but can't
from ignorance

249

Example of note: Euterpe singing a hymn
with Jelling-Lance.

253

who's Lady Bron! the wax work.
of the chimpanzee

255.

on money. money is liberty.
friendship is society... La Roche-
foucauld Pope 16 July 1728.

259

Method. vol 3. p 24 "
what will happen of Chute marriage:
passion. you will never be a husband,
you sat, read your books.

271

dear the handsome Cat. the
one one like is always the
handsome Cat

278

Remember the Cat is so beautiful

NYPL

282

was folding really folden?
a boy? replied. Gray catches about names.

286

note. small book or by C. Hyde - notes for 2
brandy & her madness - turned from
Court - a new kind of Power.

one night went a specimen page
with notes.

290

The Black Horse.

difficult to rope down to a natural
alliance with the text - goes
careering off on its own.

318

The effect of Cambridge. We shall
moke, we shall fiddle, we shall
daze together, ... brandy with
fennel what port began
Yesterday did Mr Gray write
his head in the Chamber for ...

323

second character of Mason

NYPL

Gray

1
327.

a thing with an end to it - a merit
I lack... ~~from~~ manner of good
Queen Anne's days. his stylistic sense.

328

a hole the world shd. love so far rare &
they are a good work. "good work
represent good parts, the better the"
character of him Speed will

331
~~331~~

333.

"unbentured" his character
Gray didn't want his portrait
taken he preferred, or to be called
Mr. or to be the author of Roem.
They were to be called Picture.

388

388.

3447

A glaspade about the crops
his mother's death, the effect on him
only upward look in looking into your
some ultra satisfaction to a few
men of sense & character

416

my taste for prose is not like that of
children for prose

NYPL

Gray

457

the bar at his window.
the soap. Field. note.

458

467

478

quarrel with Peterhouse
wants wealth to job him? proper then
women don't understand the poetry - not the
lack of wit - but learning - "by our
ingenious denied to them".
an old Scotch ballad. "his divine"

304

308

"I do not love notes" refers to
weakness & obscurity. "We
they cannot be understood without
them, it had better not be
understood at all."

the great-ayghen & Cambridge.
her other obscurity.

521

534

528

Can even correct Gray. Friday not Monday.
The expression - always the chief point
with me. On Maxon's Ode.

NYPL

538

on the old Ballad.

Keep your ? religion! - from interfering
with judgment in poetry. Nothing
belongs to this but what Men & we
& what they do in different situations of
life; not what they ought to say or do.
I would to be poet laureate. rather be
pen-maker to the Palace.

544

551

567

Extreme Ambition & aspiration - than
always aimed at. I never could attain

one who has far more reason than you to
look on life with something more
than indifference. "yet no money
to it. ... look forward with some
hope - some expectation of a better day.

564

565

making a catalogue of all buildings,
parks, gardens & works being.
to think he has been the chief agent in
any days. what I cannot. . . I dream.
As to poverty what has it ever done to
oblige me?

NYPL

Gray

I am so fat...

rather a formal letter in death of W. J. J.

that he is seldom ruled by inspiration
the old jiggling Duke... Keep an owl in

the garden is like me and it can stare.
only I don't eat raw meat, nor bite
people by the finger!"

Chick - began to drop out.

571

573

575.

529.

the day & the night sun & I am never the
nearer to anything but that on... get
I love people, that leave some
traces & their journey behind them...

581.

perhaps she may curl her grey
hair with her grandfathers golden
periods "this is working!"
to her, swirl about as... - tick
or flow in r. judd with a
Cortley expression

568.

I can be watched too without them.

582

the good breeding of of Ann's court

NYPL

Gray

2
584

Go low spirits in company.

Why by St. Augustin himself. It
they appear to take notice of my dullness
junks me to nothing. Wanted to sit & listen.
half a word said at the time with a

587

Carboid of recollections. (advice on a tour)
What charm is memorable in Gray
writing is the modulation. The
indiscernable colloquialism. From
from the easy to the formal. The
gleiter, as of a snake's skin. -
Changing light in a glass. You can't
very how its done, or why when the
soul of writing - as how when writing.
Carrying the new tone of the writing-
voice so clearly.

593

There is nothing in poetry but according
to the sense the mean.

609

Now from your his poems to his own states

629

Living in London St. Prov: read in B. M.
Just then. I, who only read to know

NYPL

Gray

somewhere, perhaps in Nichols,
 Gray says he can't write a long poem
 because he can't must polish everything
 & can't polish a long poem enough.

644

noticing weather, birds, crops very minutely
 in letter to Wharton - why?

654.

thence that we be down on our funeral
 pile ... & my drunken footman ... has a
 candle ready to light it before the
 morning.

666

recently & having some employment in
 order to be happy. - the difficulty
 being when he hears people want a
 profession.

672

admiration for Oman: Nestan stands out.
 S. so popular people inhaled a fortnight before

677

happy who have some thing very lowed -
 can create a virtue or erect a monument...
 I shall also have a roof garden &
 peach strawberry & cucumber garden.
 his hat man.

NYPL

2
762

The passion for Gothic. Getting much taken. Gray
have to let a stamp made for a pattern in a cult.

3

3. 926

like in the death of a mother. a
thing very like known, wh - is that,
in this whole life one never can have
any more than a single mother
evidently a good counselor. & a good
adviser. He like in the Kentucky
franchise, noticing all sorts of small
beats. a grave, considerate
melancholy man. Lettin

then still much of his spoken.
More scolders or shrodders.

993.

1002

1011

1018

his penmanship as his Odes being found
obscure - so wrote notes out of spite.
Heathie did not find his Odes Odes
obscure - blamed the new generation.

with all this I shall be but a
thumping of an author. But the thumping
draws along a full net of notes

NYPL

1019.

Proverb too foolish to be a lie. Gray
Murphy can write a good book.
a dialogue between a Greenjane & a
Hero - (Paoli)

1024

Antiquarian letter to Walspole: about
Rich. 3rd &c: but too great natured for a
real old crested jogg - Gulliver has
ventured himself in the critical review -
and by no means take notice of him:

1027

Heligden in madden & law. My
natural indolence & inclination to
act ^{2^d} want of alacrity in
indulging any distant hopes, however
flattering:

1033

the red nightingale - 'this allusion
Uncon- unexplained' than just.

1034

1768. Gray made P. & M. - 27 fraction

1036

said to have been shy & proud
all humoured at Henry Kys hands

NYPL

3

1040

had worked - jerked for a travelling
futureship - in vain -

1042

that Nichols wrote a very nice letter -
wh- and do credit to an essayist.

1064

Nichols expects Gray to come & find
fault. when in the shade of his willows.
Gray window garden.

1065

1067

The Customer Letter 2 vols.

1076

Join in the work. Mr Gray arrived
with him a plans convey mirror
bound up like a pocket book &

1089

a page, walking by the lake, wh.
has a simple yacht brake & sentiment like
Dorothy Lumsden.

1085-

1111

just appearance of Benetton
Benⁿ on Gray - He never talked of
himself. There was an abyss between
the father the person he melancholy.
in the archie Pole & Lumsden
B look to say know

NYPL

3

1114

he gives me too much pleasure & Gray
at least an equal share of impudence.

C. B. B.

1115

Thru my letter

1127

Frank B. The known round of your
voice still & ring in my ear
a love letter from a desert.

1132.

another wreath - to young, so solitary
a being. Stop at these words

1141

La mort que peut glacer nos bras
avant qu'ils soient entrelacés.
his dislike of Thome. Moreover - That
childish nation, the French, have
given him (H) vague & fashion.
A profound sceptic can be guided
by nothing but his present passion;
if he has any

1147

traditional humor. Mr. Gray Lamb.

1149. n.

Gray was seldom seen. Understood.
Collected in Quid. to see him & with
Alma's hat.

NYPL

3

1163

sent a dead bird .. the Bohemian ^{Gray}
Chatterer. Utopian N.

1173

Country clergy reading Forecast &
collecting much - Nicholas in Norfolk

1175

atheism a vile dish - J^r had several sons.
Gray now going to Sweden law, tho' N. would
I tremble at an East wind

Gray died July 1771

(Dec 17th)

NYPL

Lee. Life of DeLoe.

1

5

born in St Giles & Supplegate. 1661?
his grandfather kept a pack of hounds.

32

in 1760 tiles made by DeLoe unearthed
at Tilbury.

67

Is appearance - husked nose, brown,
a large mole near his mouth.

NYPL

Merry Times at Windsor

NYPL

The Daily Telegraph.

The Prince of Wales picked up a wet plate
& got the paint on his finger.

The Queen lunched at the Royal

School of Art needlework —
both these things take a whole
column to tell.

Lady Margaret Stewart's engagement
is the sensation of the evening
but that is more natural.
The question is, does the R.F.
like this publicity? —

After all, nothing is more unlikely
than they should wish to
suppress it altogether. The
question is how far they can
agree to terms which in many
ways leave them out in the cold.
And there is nothing to show.

The first of these points up a new idea
is that the present on the paper
the paper is intended to be a paper
which is not a paper
but a paper which is a paper
which is a paper

It is a paper which is a paper
which is a paper which is a paper
which is a paper which is a paper
which is a paper which is a paper
which is a paper which is a paper

NYPL

It is a paper which is a paper
which is a paper which is a paper
which is a paper which is a paper
which is a paper which is a paper
which is a paper which is a paper

1905

R.F.

Reynolds DeLoam.

87

xv R. Still accepts 'character'
 There is not one man saint that
 seizes the imagination deeply and
 to form that circle of ideal character
 which dwells permanently in our
 mind & becomes a part of our life."
 as a critic .. great reasonableness ..
 nice sense of humor compliment to
 keenness of perception & quick
 sensibility "

xviii practical idea, ... as just as
 scenic effect

xviii address such character as their proposed
 - stately, but entirely human spirit -
 purely literary

xix that knowledge may improve and -
 value of scientific training during
 10 years ago - 1895 - the day of
 revolution - the hundred with
 whistle - We are now in for
 order & trade - ! (1905 -)
 P. imp - 1910 !

NYPL

Life of Tholope

vol 1.

24

57

flogged more often than any human being alive
I was he loved hunger. Nothing important
was ever introduced - . . . I never became
a King, or a Duke - I never
was a learned man, nor even a
philosopher.

If I myself was
a woman my own here. But

I was a very clever person, a beautiful
young woman used to be loved by me.

58

later. I have discarded the hero
of my early dream, - have been able to

lay my own identity aside.

64

when are you going to marry my
daughter?

65

the messenger visits

84

himself. I am very happy, very blessed..

121

and to take in when hungry
good money. I have just called

123

to ask a few questions. . . .
concerned the Wanderer - at Salisbury

NYPL

Trotter. Leph

1

127

Warden by July 29th 1853

134

intention Caesar

137

The letter tablet he made to write an ink-
writing.

169

"A word that you a picture of
Common life influenced by human &
influenced by passion."

Created passages = as presented with
facts of character.

but a vehicle for all this, when
you have the vehicle without the
passage.

174

the book back - hand on the index.
written without a note, but the
exact book as I saw it.

180

wrote thousands of reports without a copy.
You may can write, no need of copies.

190

Franklin J. with for Cornhill.

Lucy Roberts the most natural
for your own.

196

know ant some camp the East - he.
West. Hawthorne description

NYPL

194

Wrote - left
his am - himself. &
a feel and then his own mind more of L. R. to
Flora Madman

195

Thine own thoughts may be a teacher &
Worms

207

I have never found myself thinking much
about the work that I had to do
for I was doing it.

210

his love & spirit.

211

his weakness - a craving for love

228

his hunger when blind &...

Why did he do it?

His romance about hunting game
as his driving high back.

229

Work, I think he allowed some
by every man that there would be...

like cannot, with all his needs,
have given me anything better than
when there you have a long run to the
church, keeping a place, not of
glory, but of credit, among my
peers & juniors.

The greatest work the best

232

NYPL

Tholke hifi

1

listen (can you forgive her &
make them her

236

his gentleness & malice
his language must come from him
as mine comes ...

252

placation that tempt the ear into
moral tendencies

T. wished to refuse ardy dany dany &
Christ for Fortnighly.

2

34

the upsurge of absolute are (val-
adious. But there are out there
has for me T-influence by (un-)?

39

T. have a moral teacher - the
non-teacher

44

the traditional teacher has the everyday life
has a sympathy with character

45

has meant to work with for workers
(but I am not sure that) have as yet
got the rule just about running our
mind.

NYPL

50

must have with her character: 'I have seen this'
 known the man has eyes the very clothes.

168

the same rule bend a wonder as a
 throwmaker. content for people
 who defend an up rule. "All
 this has ever been ordered to be, a
 by unreasoning"

176

a father woman. The Vice of
 Bullhampden. "I do not venture
 to make the female the hero of
 the story."

221

There also published a considerable number
 from Voltaire, even including his letter
 which that he had written more
 than any long letter author - perhaps
 than any letter author.

NYPL

The best of books
Lubbock.

- 3 That you can hold a book in mind.
That you do hold a book in mind long enough to let you
put down your impression: true, criticism is
mostly done at arm's length.
Lubbock stresses the important part of a book's
fabric. urges us to concentrate on that.
- 5 "We discuss the writer, we discuss the people in
his book, we discuss the kind of life he renders -
his success in the rendering. But meanwhile
the book, the thing he made, lies impregnable...
& our glimpse of it was too fleeting to leave
us with a lasting knowledge of its form."
Thus the book = form.
- 6 "We are much more inclined to forget, if we
can that the book is an object of art."
- to treat it as a bit of the life around us -
Yes: but words are life as well as art.
- "So far from losing ourselves in the world of the
word, we must hold it away from us,
see it in all detachment, & see the whole of it
to make the image we seek, the book
itself." But this has to be done with tact.

NYPL

8

Reading in the round. Taking lines & making them
But surely the reader does a good deal more
than this. You see what's being stressed, what
left out.

9

The gets we apply to modern fiction; make it round,
more its finality. We admit that there
form design composition; but fiction is held
exempt from the rules that bind other arts.
Anyhow lack of form not fatal.

11

For fiction we have no other language than that
designed for material arts.

"Literary critics (especially of fiction) look only vague."
But we can protest.

12

But perhaps the book can be seen more closely in
one way than in another."

How novels (a few) are made.

13

The beginning of criticism to read ought —
to get into touch with the book as
nearly as may be.

14

L. says that the thing to stabilize your impression of
a book is to see the form.

The difficulty is that you must see life too.
A living art: a changing art. All I's

Library

...in the ... the ...
... the ... the ...
... the ... the ...

9

The first ... the ...
... the ... the ...
... the ... the ...
... the ... the ...

11

... the ... the ...
... the ... the ...
... the ... the ...
... the ... the ...

NYPL

12

... the ... the ...
... the ... the ...
... the ... the ...
... the ... the ...

13

... the ... the ...
... the ... the ...
... the ... the ...
... the ... the ...

Examples are by the dead.

14

We are convinced that there is such a thing as form in novels.

That this form moves in front of us:

'The novel with its formal outline appears for a moment, & then the life contained in it breaks out & obscures it.'

16

'I have been treating it as life.'

'I have forgotten to thrust yet a matter wrought into a single form.'

But is a novel matter wrought into a single form?

17

The re-creation of the novel is the work of maturity.

20

The novelist uses different dodges: there the critical reader finds out & watches.

But ~~are~~ do the novelists who use these dodges use them consciously?

21

Novel going for 150 years: little known about it. It's new words

I don't think you begin to analyse until things are dead. The poetic drama is dead. Novels changing.

Examples are by the hand

It is assumed that there is such a thing as a person

that the person is not a person
the next with its personal and other attributes
is not a person. A person is the person who is a person
in person.

I have been thinking of the life
I have thought of the life of a person who is a person
in person.

That is, a person is a person who is a person
in person.

The person is the person who is a person
in person.

The person is the person who is a person
in person.

The person is the person who is a person
in person.

The person is the person who is a person
in person.

The person is the person who is a person
in person.

The person is the person who is a person
in person.

23

-X

'It spoils the fun of a novel to know how it is ^{subtly} made'
 howlers can't give account of the process of discovery
 the power that recognizes the fruitful idea: &
 senses it is a thing apart.
 But that is the root. That we must press back to.
 an emotion: & dwells too much upon the
 form the emotion takes.

X

23

24

{ Now when the emotion is quick in us - as in
 Contemp. work - we don't see the form.
 is all rather problematical

that you can look at the design as a whole.
 'intuitional to the eye' form is then seen to be, not an
 attribute, but the book itself.

but emotion?

War & Peace.

40

that there is a big human motive
 cut across by the irrelevant war.
 the best form is that wh. makes the most
 of the subject. - there is no other definition of form.
 Surely you can't see form apart from the
 emotion wh. makes it.
 to feel the thing - that is the first essential.
 that is the first reading.

[Faint, illegible handwriting, likely bleed-through from the reverse side of the page.]

NYPD

[Faint, illegible handwriting, likely bleed-through from the reverse side of the page.]

a subject, one & whole & irreducible - a novel cannot
begin to take shape without one -
the subject must be put in 10 words.
form depends upon subject

The man in the train

Subject is theatre & woman ^{man} opposite.

gives one a shock of emotion.

The subject is the ~~the~~ man taking down his bag
seen against the theatre - this is relation
wh. produces emotion. Surely you must
feel this emotion first.

The first thing is to feel the emotion.

neither his method nor his subject was fixed for him
as he wrote (as Tolstoy)

as you read you get emotion, partly from the things
left out, or stressed: you can't say the emotion
is in the thing: but in what has been before.

But in reviewing a new novel you don't
see the form -

Take this illustration:

An old woman picks up a cap, & says we had caps
like that at home. She sees a farm home in Suffolk

She can't tell you what she sees. ~~But~~ She
has the emotion but when she tries to express it

she says something off the point & then
gets muddled & stops. But she looks at the

NYPL

Cup 2 starts off again.

That is what a writer does; why he sees his farm house more vividly & knows, being a writer, how much of his impression can be got in to words. Still he goes back again & again to the cup.

Now it seems to me that we must, in reading go get the Cup first yuh. We must get the emotion which started the rest.

But don't refuse this into inevitability. Here is Flaubert. *Mon Coeur Simple*.

Read quickly. after many years.

You pick up the things that stress the writer's emotion first. For instance that F. had no leaning. Then the careful description of the red clothes stresses the emotion of Mrs A - her kiss. Then the parrot.

~~Now, can~~ That is the important thing. F's emotion. ~~On a~~ ~~memory~~ ~~you hold~~ ~~many~~ ~~the~~ On a second reading you get in the whole design. But this is the emotion that is the important thing.

Emotion is inadequate.

Here ^{then} an intellectual conception: about the Parrot & the Saint Esprit.

2. differs from this. Its talks of form as the book itself. Its speaks of 'creating form'.

There are two cases when one does seem to 'see form'.
H. J. last work. & M^{me} de Clèves.

An emotional state has been kept with extreme
homosensitivity.

{One gets out your depth.}

This gives one a particular pleasure, a very
high pleasure. a difficult one.

M^{me} de Clèves intrigues one in many ways: but
she imposes her view on you.

Extracting emotions that harmonize -

(One does not wish to be foolish).

So that at the end it is not a personal
sorrow for M^{me} de Clèves: no: rather like seeing the
last block of a building drop into position.

M^{me} de Clèves against nature.

63

that a novelist isn't telling a story, but
making an effect by a method. We
can watch the method.

This is all quite true, wondrous, & I dare say new -
the analysis of the different forms behind
comings forward, explanations.

I think the moderns are more self-conscious
about this.

hang.

Scott & E. Brontë did it case -
comic & panoramic.

62 subject - book etc. he finds in his selected fragment of life. 63
historical & dramatic

that every novelist uses different methods at the time.
scenes are used in climaxes.

75 an understanding of the novelist himself.

George Eliot.

93 Thackeray panoramic.

long mixing meditative vision - not dramatic
scenes like the scenes of Dickens.

impossible to check his statements without
re-reading.

100 that Thackeray sees things with his own eyes:

can't see them with his characters.

He can't do the big dramatic scene.

103 One can feel these things without naming them.

109 apparently careless & methodical - really so?

(110) in writing about novels "... rare to find definite
word) Personal & dramatic

difference between drama & ...

La Maison Tellier: example of drama.

11

35

125

that Thacker's method of giving there in person leaves a loose end, which is unsatisfactory: the author is always trying to dramatize the life that sees. how picture goes way to drama in crisis: The limits of drama.

What a queer manifold art fiction is!

The high light

Draws backs of water appearing in person — in effectiveness.

How does one dramatize one's personality?

One is using a convention: one is not merely: language is another personality.

You can dramatize yourself

only when an art is dead that it becomes aristocratic: when the world, people must have thought the eternal dramatist a bore.

129

The method wh. Dickens made his own.

130

Meredith used 'I' in H. R.: but it was not adequate. You can't give the story of your own mind. (Thacker used it to good effect in Edmund.) Can be used in David Copper.

[illegible]

- 136 H. L. the creator of the men; but also himself the centre. 65
 Pictorial in form, dramatic in function
 The one the 1st person is overstayed.
- 137 Needs unaware of the trouble.
 Lush has to write Meredith.
 Needs very close reading.
 It gets the thing more exact, holds it down.
- 140 It wd. be more convincing if we d. get behind the
 description of himself, judge for ourselves.
 It's common sense right to be dramatized
 surrender autobiography.
- 140 There is no need to have H's account of his
 inner history. That d. be dramatized - made
 visible.
- There is a proposition here from Tolstoy.
 That with Meredith to Hf.
- 142 There are works wh. don't require the seeing eye
 mostly short: all drama.
- 143 to uncover the man's mind & make us look
 the author, having, looks through the man's mind -
 tells of in the 3rd person. never appears
 himself, as Thackeray did. Crime & Punishment
- 144

126 - H. E. the great the other, but also himself the other

the other a form, the other a form, the other a form

the other a form, the other a form, the other a form

the other a form, the other a form, the other a form

the other a form, the other a form, the other a form

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127 - the other a form, the other a form, the other a form

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the other a form, the other a form, the other a form

149 the prudent novelist: had given economy.
but the novelist finds this cut for himself, looking on
he goes along.
Dick was right.

152 Richardson Hf. faced with the same problem.
R. was uninformative.

156 think as "might do more": Hf. does more.

160 how to dramatize the inner life - Hf. in Ambrosius
162 I believe I thought is dramatized.

~~from the first time, and the one~~
the book is bettered by a better method? Hf.
Richardson had applied Hf. method in
Amb. to Clarissa?
analogous

167 all very ingenious. Kretsch becomes almost
objective at times.

"interesting... sign that the novel to
capture ^{the} advantages which it appears to forego."
on the future of the novel. Hf. carried it further -
172 how anyone? methods to be used, & so on.
how to dramatize thought.

174

177

187

to surround the fact & so to detach it
involuntarily: Hf. method in Weyland
make use of looks & features, express the
story through them. you have drama.

1941
The first of the series of lectures
on the history of the
city of New York
was given on
the 1st of November.

The second lecture
was given on the 8th of November
and was entitled
"The History of the
City of New York
from 1624 to 1789".

The third lecture
was given on the 15th of November
and was entitled
"The History of the
City of New York
from 1789 to 1898".

The fourth lecture
was given on the 22nd of November
and was entitled
"The History of the
City of New York
from 1898 to the present".

The fifth lecture
was given on the 29th of November
and was entitled
"The History of the
City of New York
from the present to the future".

The sixth lecture
was given on the 6th of December
and was entitled
"The History of the
City of New York
from the future to the present".

The seventh lecture
was given on the 13th of December
and was entitled
"The History of the
City of New York
from the present to the future".

The eighth lecture
was given on the 20th of December
and was entitled
"The History of the
City of New York
from the future to the present".

The ninth lecture
was given on the 27th of December
and was entitled
"The History of the
City of New York
from the present to the future".

186

He the only real scholar in the art - he ^{Hubbock} researched further into the theory than any other.

188

a large loose manifold subject is historical that is you have to have it told you.

190

that the awkward age is drama - that drama can't give the surroundings.

194

the argument there ought to unwind - the sequence of method & method each one in turn pushing its way towards a complete dramatization of the story

(197)

the state of criticism to blame with its long indifference to questions of theory.

198

to see the issue slowly unfolding.

201

the prudent novelist with all his tendency to shut his windows -

203

the difficult scheme is pure dramatic

207

Balzac makes pictorial impression dramatic

211

how its toned down truth

214

the method which finally worked out

231

prudent writer

234.

the process of writing a novel seems to be one of continual forestalling & anti-forestalling.

239

It's mixed method in A-K

241

T is not general.

- 243 too little time to make Anna in this way - crisis too abrupt. L. does arrive by his method at different conclusions, w. seem more solid
244. Balzac had had to deal with KK
247. T. used the method superficial without regarding the story he had to tell.

252 summing up.

(253) the subject dictates the method

(263)

the old unsuspicious way, which no one can practice.

263 to curb wrinkles & choose a narrower method chosen

265 The effect of the scene.

- Squandering the scene picture

(272) a few principles - but mainly chaos technical aspect of them must be approached to see their value - or to feel them?
to study the craft, to follow the process to read constructively.
The book vanishes as we lay hands on it

16

Sub-book.

69

But this is not a mere stream of impressions - one or two are significant
 of the form is to the eye imperfect -
 - in the form of Father Waters is all right.
 Page 24 is the one to go for: that these are all right of form looks all right.

a novel does not deal in signals -
 moments given.

The method of conveying a ~~the~~
 scene is very elaborate, spread out.

a novel ⁱⁿ does not describe the thing itself (like a
 fact dealer) but sees it in relation to other
 things, therefore emotionally.

Why does Flaubert describe the ~~effect~~
 the land lady of the Inn before the
 travellers arrive? That's the sort of
 question.

Two are sufficient

171

" Must give strength to his painting morbid
 function & physical position; but my
 conscience will not let me so waste my
 time ... My love is for special subjects - - -

1865

204

" Now I am evolving his personality too closely
 for the public. - - -

206

My novel, H. R. - is out of my hands & appears
 in the Cornhill on the 14 October